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## THE MOST MONSTROUS FABLE IN THE WORLD

One of the most curious freaks of human intelligence is the instinct to attribute any remarkable thing or work to somebody else than the person who did it. There are of course occasions when it is right to suspect a "ghost," but men overdo suspicion. "Garth did not write his own Dispensary," sings Pope, ironically. Homer did not write the "Iliad"; Thomas à Kempis did not write the "Imitation"; Emily Brontë did not write "Wuthering Heights"; General Grant did not write his Memoirs.

As a rule, this instinct has its root in envy. Like the aspiring youth who fired the Ephesian dome, the people who possess it, knowing they are incapable of doing anything great themselves, are determined to take those who can down a peg. They do not seem to see that, the works remaining, the wonder remains. In the case of Shakespeare and Bacon they only add to the wonder by their inexplicable suggestions. Bacon wears a massy crown of his own, and to give him Shakespeare's would be to create a power out of nature.

However, it is not necessary to fall back on this instinct of jealousy to account for the Baconian craze. The supremacy of Shakespeare's works themselves has been attacked of late by a good many leaders in literature—Count Tolstoy, Mr. Bernard Shaw, Mr. Howells, Mark Twain, to name no more. The same set or current seems to be drifting others against the man Shakespeare. As their arguments, though bizarre enough, are by no means novel, so the answer to them must be a twice-told tale. But it seems necessary to make it.

The one giant obsession of their minds is what they take to be the profound learning displayed in Shakespeare's works. Bacon, they say, must have known a great deal more than Shakespeare. Doubtless in some realms he did. But it is admitted by everybody that whoever wrote the plays was a mighty genius. Now genius is capable of almost anything, and surely it is capable of the acquisition of mere knowledge, which the dullest, by dint of industry, can attain to. And the learning in the plays is by no means

what the Baconians imagine it to be. They claim, for instance, that these works are evidently the productions of a trained and profound lawyer. Let us see.

There is a strong probability that Shakespeare served some time, in his youth, as a law clerk. The accusation was brought against him soon after his arrival in London. Now the law which he is proficient in—the law of property dealings, actions for trespass and dispossession, the law of commercial intercourse—is just the kind of law that he might have picked up in a country lawyer's office. And he tosses its terms about as though proud of such new-discovered riches—as though putting his whole wealth in the show-window. Bacon, on the contrary,—if I may trust my readings of his works,—seldom uses law-terms or illustrations. He writes as one assured of being a classic, who is above business, cant, or slang words. Later in life, Shakespeare's property interests would have confirmed him in a knowledge of this kind of law. Thousands of laymen since have acquired a larger stock of knowledge than the writer of the plays need have possessed. It is hard to think that a sound lawyer would have based a plot on the preposterous law of "The Merchant of Venice."

But of the old law,—the great law of England, the law that is embodied in Littleton's Institutes, a treatise which Sir Edward Coke was moved to declare "the most perfect and absolute work ever written in any science,"—of this law, Shakespeare knew nothing. Making a list of about thirty of the major words and law terms of this work, and going through the Shakespeare Concordance, we can find only two of the most common of them. Of course, if Shakespeare did not use the law terms he did not discuss the law matter.

There is another species of law, the law of nations and of kingly inheritance, with which in his historical plays Shakespeare does show acquaintance. But, as Mr. Churton Collins has pointed out, the passages where he deals with this are taken mainly from his authorities, generally with only enough change to turn prose into verse. Shakespeare is no more responsible for the law of such passages than for the existence of the historical personages themselves.

As with Shakespeare's law, so with his other learning—excepting only his close knowledge of nature and country customs, of which there is not a trace in Bacon. Shakespeare's knowledge was wide, varied, and vivid; but it was never exact, minute, scholarly. It was, again,

such knowledge as a great intelligence would pick up from casual or purposed reading, conversation, and experience of life. There is such a thing as a paralysis of learning; as witness Gray and Landor. Shakespeare's was the kind which the greatest poets have instinctively aimed at. Lowell says that when Goethe wanted any facts about antiquity, he would take a ruminating Professor of Greek or Sanscrit aside and quietly milk him. No doubt Shakespeare did the same. His knowledge, however, is more flawed and questionable than that of more cautious modern poets. Bacon would have shuddered at some of the blunders, historical, geographical, or literary, which Shakespeare makes. I have read the English version of all of Bacon's works, and I can recall no error of grammar in them, as grammar was practised then. But, as everybody knows, Shakespeare's grammar is a law to itself.

There is, I think, a class feeling growing up among the educated and patrician class against Shakespeare. They believe that Shakespeare did not belong to them, and that Bacon did. As an argument against genius, this is of course an absurdity. The two English poets, Burns and Keats, who perhaps come nearest to Shakespeare in vividness of realization and gift of language were of far lower extraction than he was, and one of them was of practically no book education at all. But let us see how the case for gentility stands between Shakespeare and Bacon.

The name of Shakespeare has certainly a noble sound, and, despite the numerous bearers of it scattered over England, most of them in the poorer walks of life, it is at least possible that some remote ancestor may have been of noble blood. Shakespeare's father certainly got a coat of arms. Such transactions have always been open to question, but it is purely gratuitous to assert that the Heralds were wrong in granting it. No direct attack was made on it at the time, though some other like grants were ridiculed. Even if there had been a query of it, we at this late day could not tell whether this was not due to envy and malice. As it is, Shakespeare is in possession. His enemies must prove an ouster, which so far they have not done. On his mother's side, fortunately, there is no doubt. It is generally conceded that Mary Arden was of long and gentle descent. The genealogist traces her back to Alfred the Great.

Now, what of Bacon's descent? His father, Sir Nicholas Bacon, was a distinguished man, the Lord Keeper of the Seals. But his grandfather was a tutor who acquired a Prince's favor. Bacon's mother's name was Cooke. Shake-

speare and Arden, Bacon and Cooke,— what a contrast of cognomens!

Another delusion about Bacon is that he was from the first a great and powerful nobleman, quite able and willing to fling away such trifles as the Shakespearian plays. As a matter of fact he was, until the succession of James in 1603, a struggling lawyer and courtier, laboring under the disfavor of Elizabeth and the rivalry of a greater lawyer, Sir Edward Coke. In 1598, when Shakespeare must have been entering into the enjoyment of an income which Mr. Sidney Lee estimates as equal to \$35,000 a year now, Bacon was arrested for debt. If there is anything absolutely established about Bacon's character, it is that he was greedy in the extreme—venal. He accepted presents from anyone who would give them; and he took bribes. Is it conceivable that such a man would give away works that were mainly responsible for Shakespeare's princely income?

But it is urged that Shakespeare took no care of his works,— did not bring out an edition of them. Well, neither did Bacon. The latter was alive when the First Folio was published with all its horrors on its head— blunders, omissions, bad arrangement. Anyone who knows an author's sensitiveness as to misprints and mistakes in his published works will accept the fact that Bacon did not secretly or otherwise exercise any supervision over the folio, as good proof that he had nothing to do with its contents. Shakespeare died suddenly, at a comparatively early age. His plays belonged to the theatre, and he probably could not have brought them out had he wished to.

We have said above that the author of the Plays was unquestionably a great genius, and that genius is capable of almost anything. Is it more incredible that Shakespeare, decently born, decently bred, should have been able to acquire the knowledge exhibited in his plays than that a starveling Corsican lieutenant, without money, without friends, should have been able in ten years to make himself master of Europe?

But the chief evidence for Shakespeare, to those competent to judge, is internal. The difference between the minds of Shakespeare and Bacon, between their tempers, their ideals, as expressed in their works, is as great as between any two men or any two sets of productions in the history of the world. They are antipodal. It is the contrast between the metaphysical and poetic mind and the historical and scientific mind. Lord Bacon's boast that he had taken all knowledge for his province is ill-founded; for

he evidently knew comparatively little about pure literature, and not much more about pure philosophy. He called the metaphysical sciences barren virgins. He was a utilitarian, a scientist almost of the modern type. He had largeness and greatness in his style, and his dreams of the future of science are grandiose; but he declined to meddle with the things of the spirit, the emotions of the soul. Shakespeare, whether he had much reading in philosophy or not, is metaphysical by bent. He throws himself into all emotions and passions, and the great questions of life and death and the hereafter haunt him eternally. Lord Bacon got his death by getting out of his carriage to stuff some snow into a fowl, to see if that would preserve it. Perhaps here was the germ of our modern cold-storage systems; but can we imagine the creator of Hamlet thinking of such a thing?

Lord Bacon left some verses. If any critic can believe that they were written by the hand that wrote Shakespeare's poetry, then King Midas has a lineal descendant.

Lord Bacon, interested in many things, gathered together in his Apothegms a large number of witty or humorous stories. Some of them are really good; but they are told in so dry a style, with such an absence of unction or lightness, that we can only think of the creator of Falstaff reading them with despair.

Lord Bacon also attempted a romance. "The New Atlantis" is a philosophical story, whose central idea has merit. But dreary abstractions take the place of personages, and there is only the vaguest realization of scene or action.

One of the most remarkable characteristics of the Plays is their stagecraft—the knowledge of stage effects and stage business which permeates them. They have been tested for three hundred years, under all conditions, and have outlived most of the theatre-pieces of the world largely by reason of this skill and knowledge. It is improbable, to say the least, that anyone but a man intimately familiar with the stage, its methods and secrets, could have wrought this miracle. Certainly Francis Bacon had no such experience.

But enough. The best answer to the Baconian balderdash is silence. And the men most competent to speak have practically adopted it. Dr. Georg Brandes, in his monumental Life of Shakespeare, gives a paragraph to the question. Mr. Sidney Lee gives it a note of a page or so. Mr. Walter Raleigh does not mention the matter at all. Dr. Furness, I believe, has never chosen to discuss it. But mischief is being done. By

constant reiteration the delusion is effecting a lodgment in the public mind. The newspapers joke or equivocate about it. People think there must be something in a claim which is so dinned in their ears.

If Lord Bacon had made any claim to the works, if any contemporary or writer in the next generation had hinted at it, there might be a case stated — Lord Bacon might have an arguable interest in the works. But nothing of the sort happened. It was reserved for the last sixty years to unearth this mare's nest and exploit it with an expenditure of ink and paper which makes it the most monstrous fable of the world. The intolerable injustice of the attempt made to rob one of the world's supreme benefactors of his reputation and glory does not seem to strike anyone.

CHARLES LEONARD MOORE.

#### CASUAL COMMENT.

ECHOES OF THE TENNYSON CENTENARY CELEBRATION, just passed, are many and diverse. The most interesting contributions to the occasion come from those who knew Tennyson and are able to give some personal impressions or recollections of him. Of this number is Colonel T. W. Higginson, who visited the poet at Farringford in 1872, and now for the first time gives (in the Boston "Transcript") an account of the event — he having conscientiously refrained from publishing it heretofore by reason of an assurance he had given his host that he had not come for the purpose of gathering literary material. But the narrative has not spoiled by keeping. Mr. Higginson describes the poet as "the very most un-English looking man" he had yet encountered, and adds: "He was tall, high-shouldered, careless in dress and in attitude, yet most striking and commanding in figure. With an unusually high and dome-like forehead, he had beneath it brilliant black eyes and tangled grayish hair and beard, which, as I find recorded in my diary, 'gave him rather the air of a partially reformed Corsican bandit or else an imperfectly secularized Carmelite monk than that of a decorous and well-groomed English citizen.'" After a momentary dissatisfaction at failing to persuade his visitor to smoke with him in his study, the host led the way to the garden, where the two "sat down beneath a large tree, and he talked quite freely about his own books, reciting little passages here and there. He reminded me," says Colonel Higginson, "of descriptions of Wordsworth, whom I had never seen; that is, of a man rather too isolated in his daily life and too much absorbed in his own fancies. Lord Houghton, his lifelong friend, said to me afterwards, 'Tennyson asks unmixed flattery.' This I should not venture to say; but I observed that when

speaking of other men, he would mention as an important trait in their characters the fact whether they liked his poems or not. Lowell, as Tennyson evidently thought, did not appreciate him. Perhaps this distrust is a habit of all authors, and it was only that Tennyson spoke out, in a rather childish way, what others might have kept back." Much more serious than the amiable weaknesses depicted by Colonel Higginson are some faults of character brought out in an article on "The Human Side of Tennyson" in "The Bookman" for August. The writer charges not only that the poet sometimes showed "selfishness and perhaps ingratitude," but had "a strong vein of coarseness" in his nature. An incident given in illustration is not very convincing — one which the writer thinks "has never before been printed," whereas it has been in print for twenty-five years or more, although in its present form it is so badly told that the effect is changed and the point well-nigh lost. The story, which many of our readers doubtless have heard or read, is that of a somewhat heated discussion between Tennyson and Carlyle, in which the former had driven the irascible hero-worshipper into a defence of the hated Norman Conqueror and his depredations upon English soil; to which Tennyson had retorted by giving pretty forcible expression to his notion of what would have happened to the invader "if he had come around my premises with your d—d doctrine that might makes right." In other words, that was a game that two could play at. Tennyson's expression was energetic, even fierce; but it did not necessarily imply coarseness, any more than the execution of the savage threat would have indicated coarseness in a man who stood as the defender of his home and land. More astonishing still is the same writer's statement, made without qualification of any sort, that "when Longfellow first visited Tennyson the Englishman entertained him for an hour or more with the narration of obscene stories." This is certainly going pretty far in the study of "personality." It has been said that Lincoln, in his fondness for storytelling, did not always draw the line at delicacy; but we have never heard that he could tell "obscene stories" by the hour to a perfect stranger and a gentleman of obvious refinement and distinction who was his guest. The chances are that the Longfellow incident has been greatly exaggerated and distorted, and does not at all warrant the sweeping statement that in Tennyson was to be found "a strong vein of coarseness that belonged to the very nature of the man."

THE TRAGEDY OF VICTOR HUGO'S DAUGHTER is recalled by the preparations now in process for a grand Hugo celebration this month in Paris, on the occasion of the unveiling of a new statue of the French author by Rodin. The day chosen is the 26th, the fiftieth anniversary of the publication of "*La Légende des Siècles*"; and among other festivities there will be a revival of "*Le Roi s'Amuse*" at the Comédie Française, where a box will be re-

served for Adèle Hugo, the poet's daughter, whose tragic and mysterious history rivals in interest any romance of her father's. In her girlhood she was kidnapped — so the story runs — and carried away from her home in the isle of Guernsey. Europe was searched in vain for her by the distracted parents, but after several months they received word of her from a different and unexpected quarter. In the streets of New York a girl had been found wandering alone and apparently demented, answering all inquiries with "I am the daughter of Victor Hugo," and nothing more. She was sent back to her home, but with wide-staring eyes she remained dumb to all questioning as to her disappearance, except to repeat the assertion of her parentage. Never wholly recovering her reason, she has lived a life of gloom and solitude in her father's villa, occasionally visiting Paris to witness from the back of a darkened box one of his plays, but having no friends and receiving no visitors.

THE SCOPE OF A CITY LIBRARY'S BENEFICENT ACTIVITIES is acknowledged to be wide, despite the occasional indulgence on the part of some less wise librarian, or children's librarian, in what may reasonably be judged to partake of foolishness and triviality. A good example of vigorous and effective energy exerted in various legitimate directions is furnished by the Free Public Library of Newark, New Jersey. "The work of the library," writes Mr. Dana, in his latest report of progress, "is not confined to the lending of books. The main building is far more spacious, relatively to the size of the city and the number of volumes, than any public library building in the country — to say nothing of its advantages in conveniences and attractiveness; and through the generous policy in regard to its use which the trustees have adopted and the city has approved, this building has become a centre for no small amount of literary, philanthropic, art, science, civic, and general educational activity. This is shown in a measure by the gatherings for mutual and public welfare and improvement held here in 1908, which reached a total of 662, with about 22,106 in attendance; and by the 15 exhibits of the year, with an attendance of 30,000." Especially noteworthy is the Newark system of numerous branches and deposit stations, there being in all now 324 such centres of distribution for the convenience of book-borrowers.

MISSPELLING AMONG THE EDUCATED, or the supposedly educated, is apparently on the increase — thanks, it may be, to the passing of the "spelling bee" and to the crowding of the school curriculum with a multitude of studies unknown and undreamt-of by our sturdy ancestors; and thanks also, perhaps, to the present movement for phonetic spelling, which the indolent are tempted to interpret as "spelling as you please." In a statistical analysis of the spelling of his students, Professor William B. Bailey of Yale makes some startling revelations. Of 171 essays written by seniors and juniors, only twenty-

five were orthographically correct, while fourteen per cent contained each ten or more misspelled words, and one heterographic genius achieved thirty-one mistakes of this sort. There were 443 misspellings in all, and six especially troublesome words were "separate," "superintendent," "governor," "committee," "comptroller," and "privilege," the last masquerading as privilege, privilege, privileged, privilege, privilage, and privaledge. Certainly the later years of a course in a great university are not the occasion for remedying the deficiencies of elementary studies in the common schools. Ill fares the school, to latest fads a prey, where courses multiply and the three R's decay.

THE ARTISTIC ASPECT OF THINGS, it is encouraging to be assured by Mr. Henry T. Bailey, of the national Bureau of Education, is not altogether eclipsed in this money-making country by the commercial and industrial and practical aspect. In a statistical account of the millions that go every year for art and art instruction, it appears that a round million is spent in subscriptions to art periodicals, and half as much in the support of our summer art schools. Two millions and a half are received yearly by private schools of fine and applied art, and about the same amount by teachers of art in other schools and colleges. Massachusetts and New York take the lead in every branch of art education, but the other States are moving forward rather than backward in this department of liberal culture.

UNWORKED SHAKESPEARIAN MINES still await the delver in Shakespearian lore, despite the tons of literature that the immortal dramas have already inspired. A recent Danish work, by Mr. August Goll, on "Criminal Types in Shakespeare" is spoken of as possessing interest of a novel kind. Its author, failing to find in Lombroso and in studies of actual criminals the data he desired, resorted at last to the imaginary but ever-living types of rascality to be met with in Shakespeare's pages; and the results of his researches ought to be especially welcome at this time, if only as proof that in Shakespeare's works we do, after all, possess something more than a puzzle-book of ciphers and cryptograms.

A FAITHFUL PORTRAIT-PAINTER OF THE NORTH AMERICAN INDIAN is treating his readers to pen-pictures of the vanishing redskin's manners and customs, of a sort that greatly contents many of us to whom Cooper's artificial and impossible Indian and conventional and hackneyed plots are unbearable. Mark Twain's well-known strictures on the author of the Leather-stocking tales conspicuously fail to apply to Mr. Frederick R. Burton, author, musician, and composer, who has lived among the Ojibways, studying their music and their morals, their character and their traditions, and whose "Red-cloud of the Lakes" (as in a lesser degree also his earlier "Strongheart") is a noteworthy production, full of high purpose and absorbing interest.

### The New Books.

#### COMMEMORATIONS OF EDGAR ALLAN POE.\*

It is not too much to say that most of the books and critical articles on Poe published in this his centenary year have been a negligible quantity. This has been true of what has appeared in French and English reviews, as well as of what we have written in Poe's own gaslighted Philistia. The romance of the life was written by the poet himself, and by those earlier admirers for whom he wore a green halo. Then came the Griswolds and their like, on the one hand; and, on the other, extravagant admirers and apologists like Mr. Didier. Last of all came the opportunity of the critical biographer, whose privilege it is to clear the life of its legends and to arrive at its facts. This is just what Professor Woodberry essayed to do some years ago, in his memoir of Poe contributed to the "American Men of Letters" series; and in the new two-volume biography which he calls "Personal and Literary" he takes several steps further in the same direction: seeking to represent a Poe who was neither hero nor superman nor scoundrel, merely a man of unquestioned intellectual force, of keen analytical powers, of intense if never very varied imagination, — a man lacking only in that fine something that may or may not accompany genius, moral strength.

The enlargement of the memoir which he wrote more than twenty-five years ago has given Professor Woodberry the opportunity to include here an increased quantity of material descriptive of that sad career. We realize more than ever how the poet's life was forever embarrassed and troubled, and with what a whole soul Poe could cry out, "To coin one's brain into silver, at the nod of a master, is, to my thinking, the hardest task in the world."

"Most wretched men

Are cradled into poetry by wrong;

They learn in suffering what they teach in song."

And yet it is not solely in biographic detail

\*THE LIFE OF EDGAR ALLAN POE, PERSONAL AND LITERARY. With his Chief Correspondence with Men of Letters. By George E. Woodberry. In two volumes, illustrated. Boston: Houghton Mifflin Co.

THE POE CULT, AND OTHER PAPERS. With a New Memoir. By Eugene L. Didier. New York: Broadway Publishing Co.

THE LAST LETTERS OF EDGAR ALLAN POE TO SARAH HELEN WHITMAN. Edited by James A. Harrison, in Commemoration of the Hundredth Anniversary of Poe's Birth, January 19, 1900. Published under the Auspices of the University of Virginia. New York: G. P. Putnam's Sons.

that Professor Woodberry's memoir has been enriched in the rewriting. Thus, in the earlier biography the name of Hoffmann does not so much as appear; while in the first of the two new volumes several pages are given to an examination of Poe's possible debt to or kinship with the German romancer. Professor Woodberry is skeptical here. "It is essential," he writes, "to show Poe's contact with Hoffmann before that time," the time, that is, of the publication of "The Visionary," in October, 1833. He adds:

"This contact could not have been direct; it is as little likely to have been in French [*sic*], the only translation at that time being of the date 1830, issued at Brussels, and Poe's chances of encountering it being remote indeed. What he knew of Hoffmann, therefore, may safely be referred to magazine notices of that writer and other German romancers. . . . Hoffmann was at most only one of many contemporary influences playing upon Poe's receptive and pliable genius, and the knowledge Poe had of him must have been of the slightest, as none was available except through Carlyle and Scott, who had brought him forward in 1827 in English reviews."

Carlyle's article on the German novelists belongs, all the same, to the year 1825; nor does Professor Woodberry note the fact that as early as 1824 there appeared in Blackwood's a translation of "Die Elixiere des Teufels," sometimes associated with "William Wilson"; that in 1826 "The Lost Reflection" ["Die Geschichte vom Verlorenen Spiegelbilde"] figured in the "Boston Athenæum, or Spirit of the English Magazines"; and that in the same year no less than three of Hoffmann's tales appeared at London in translation, "Das Fräulein von Scudery," "Das Majorat," "Meister Floh." The biographer refers to the four-volume translation of Hoffmann published at Brussels in 1830, as the first French translation. Publication of the well-known Loëve-Weimars version of the tales was none the less begun at Paris in 1829 (to be concluded four years later); and publication of a translation by Toussuel was begun in the year 1830. To suggest that Poe's opportunities of knowing Hoffmann were at least larger than Professor Woodberry leads his readers to suppose, is, however, very far from claiming that Poe "was misplaced in America . . . a German born out of due latitude, a Hoffmann come into the world in a land of alien ways and spirit."

The earlier memoir, as has been suggested, is the basis of the two volumes now published — their more or less fleshy skeleton. In modernizing his former work, Mr. Woodberry has found it necessary to modify very few of his opinions; he has, however, dealt more fully

with the question of Poe's weaknesses and with the controversial aspects of his subject,—for he has everywhere used a greater amplitude of detail. The study of Poe gains, by this method, as a record of fact, as a repository of much useful information: here, be it confessed, rather than in firmness or proportion. Professor Woodberry seems to have found it impossible to incorporate all of his material in these volumes; each volume is swelled by undigested notes in the form of appendices, along with various *pièces justificatives* and unpublished letters. As an encyclopedia of the professional and private adventures of Poe, this new memoir is indeed of the highest value. It is Professor Woodberry's modest suggestion that while "there will be other lives of Poe" he will be content "to have here edited with care the materials for his life," making easier the way of the future "ideal biographer." This sentence has phrased the final criticism of the book before us.

A newspaper paragrapher has justly enough remarked that some critics know better what Poe drank than what he wrote. *Chacun son goût*. Some find the details of a poet's amours no less attractive. We have had minute accounts of "George Sand and her Lovers," of "Rousseau and the Women he Loved," *ad nauseam*. In Poe's case this kind of interest centres upon his relations with the various "poetesses," both before and after Virginia's death. It is true that no one in recent years has questioned the fidelity of Poe to his child-wife.

One of Professor Woodberry's chapters is, then, devoted to Helen Whitman. It will be remembered that the Rhode Island poetess was one of the two women whom Poe asked to marry him in the period of his widowhood. It seems a great pity that these matters ever became the subject of controversy or even of discussion. They reflect no credit on any side—though the scandals which mischief-makers have sought to weave around them have fallen flat enough. In giving his account of Mrs. Whitman, and in quoting Poe's letters to her, written in the year 1848, the biographer has been obliged to follow the incomplete and garbled versions of Poe's letters supplied by Ingram. Now, however, we have "The Last Letters of Poe to Sarah Helen Whitman," edited by Professor Harrison, and published "under the auspices of the University of Virginia." Professor Harrison writes that in foreign countries it is the custom to celebrate the jubilee of a distinguished author by a *Festschrift*, "or Literary Memorial of

some kind containing unpublished data, original research, or memorabilia of a notable kind"; and that "it seemed appropriate that the Alma Mater of Edgar Allan Poe should carry out this graceful custom in honor of his Hundredth Birthday." The memorial volume is handsomely printed, and very scrupulously prepared from the original manuscripts; its text is preceded by a reproduction of the unfamiliar miniature of Poe painted when he was aged twenty-six—the earliest known portrait. It is none the less difficult to share Professor Harrison's enthusiasm for these letters, that "rival the 'Sonnets from the Portuguese' or the letters of Abelard and Héloïse in interest and eloquence." Their issue serves at least to emphasize the inaccuracy of the portions of these "Last Letters" previously reproduced—to emphasize certain inaccuracies even in Professor Woodberry's book. Words altered by the meddlesome Ingram; passages suppressed without indication of the fact; mistaken dates,—these remain to be corrected in the reprinting of the fourteenth chapter of this latest biography. Professor Woodberry attributes also to Miss Anna Blackwell, and not to Miss Lynch, the description of Mrs. Whitman given to Poe before his meeting her, referred to by him in his letter of October 1, 1848, which is reproduced in part (undated) on pages 266–267. These are matters of detail, however; the biographer's general statements remain true enough. "Poe had made up his mind," is the conclusion, "to adopt Mrs. Shew's advice, and to try to save himself in what she had declared the only possible way,—marriage. He meant to extricate himself from his poverty by marrying a woman with property. This was his practical plan, wholly aside from his entanglement with any particular woman; but he worked it out under the conditions of his temperament. He had found romantic attachments consistent with his previous marriage, and he did not consider them inconsistent with his wooing. He was irresponsible"; and, besides, "the contact of such abnormal natures as Poe and Mrs. Whitman was full of danger."

There is every reason to accept Professor Woodberry's affirmation that his attack upon some of the questions raised here was rather against his will—that it is only the circumstance that so many lies have been told that makes it worth while to tell the whole truth. As far as these last matters go, they only remind us of what Ik Marvel wrote,— words quoted in THE DIAL only a few months since. "He was never the

same again" after the loss of Virginia—the culmination of his troubles. "It were better, perhaps, if the story of it all had never been told." Had good taste been used from the beginning, it never would have been told. Yet, since part has been repeated, it is well that we should now have it all out and done with. And if the story is not, even to-day, complete, it is as fully documented as it is ever likely to be.

WARREN BARTON BLAKE.

#### A FAMOUS CHAPTER IN AMERICAN POLITICS.\*

Professor Ray's book on the origin of the repeal of the Missouri Compromise treats of so important a subject, and brings together so much new contemporary newspaper evidence, that it will be of great interest both to the professional student and to the intelligent reader of American history. In a speech at Atchison, Kansas, during the fall following the repeal of the Compromise, Senator Atchison claimed for himself the credit of having originated that measure, asserting that he had required that Douglas should either resign the chairmanship of the Senate Committee on Territories or bring in the bill. Atchison was reported to be under the influence of liquor when he made the speech, and his claim has usually been regarded by historians as the braggadocio of a drunken man. Professor Ray finds in it, however, the key with which to unlock the mystery of the origin of the Repeal.

By way of background to his narrative he gives an account of the movement in Missouri politics which resulted in the retirement of Benton from the United States Senate. The first attempt to defeat Benton was made by the Calhoun faction in 1844; but the attempt failed. The opposition to Benton next showed itself in 1847. The Bentonites carried through the Missouri legislature a series of resolutions affirming the Missouri Compromise. The opposition replied with counter-resolutions denouncing the Compromise and asserting that the right to prohibit slavery in a territory belonged exclusively to the people thereof, and could be exercised only when forming a State Constitution. These resolutions, defeated in 1847, were carried in 1849. Benton immediately issued an "Appeal" from the instructions contained in

them, and replied in a famous speech at Jefferson City, the substance of which he repeated throughout the State. The issue was the validity of the Missouri Compromise; and on this issue Benton was defeated for reelection to the Senate.

In 1853, the Richardson bill for the organization of Nebraska as free territory passed the House, but failed in the Senate. In the Senate, Atchison supported the bill, despite its recognition of the validity of the Missouri Compromise, explaining afterward that he did so at the urgent request of a colleague. Immediately thereafter, Benton began a campaign to secure his own return to the Senate as Atchison's successor. As a platform, he declared for a Central Pacific Railway and the organization of Nebraska as a free territory, and appealed to Western land-thirst by asserting that Nebraska was immediately to be opened to settlement. Atchison retorted by an appeal to the pro-slavery sentiment of Missouri, declaring that he would not vote for the organization of Nebraska as free territory. Meanwhile the Wyandott Indians organized the Provisional Government of Nebraska, and mass-meetings in Missouri and Iowa memorialized Congress for the organization of the territory. This was the situation when the first session of the thirty-third Congress met.

Professor Ray has done good service in showing that the Nebraska issue was forced upon Douglas by frontier conditions, and that the issue between a free and a slave territory, between affirming and repudiating the Missouri Compromise, had already been made in Missouri. He has also shown that Douglas's prior interest in the organization of Nebraska was less than has been supposed, and he has collected newspaper comments that indicate that Atchison's connection with the Kansas-Nebraska bill was greater than has been supposed. Further than this we are unable to follow him. We cannot think that Atchison was in any real sense the author of the repeal of the Missouri Compromise. The issue of organizing Nebraska was made in Missouri by Benton. The bill for its organization was introduced in the Senate by Dodge of Iowa, and was referred to Douglas's committee. Atchison very probably urged Douglas to repeal the Missouri Compromise. The two are represented by one newspaper to have been personal friends. It is not at all probable that Atchison could have displaced Douglas as chairman of the Committee on Territories, even had he desired to. His influ-

\*THE REPEAL OF THE MISSOURI COMPROMISE: ITS ORIGIN AND AUTHORSHIP. By P. Orman Ray, Ph.D. Cleveland: The Arthur H. Clark Co.

ence in the Senate was slight compared with Douglas's, and his position as President *pro tempore* was due solely to his seniority of service. The force of the claim that he made in his speech at Atchison is broken by the very slight claim that he made in his earlier letter of June 5, 1854, and in his later speech at Platte City in February of 1856. January 4, 1854, Douglas introduced his celebrated report and bill. It must be remembered that he did not originally intend directly to repeal the Missouri Compromise, but to leave the status of the proposed territory as to slavery in abeyance or in effect to the decision of the Supreme Court. Professor Ray brings out the interesting fact that various newspapers had already urged that the Compromise of 1850 repealed that of 1820. January 16, Dixon of Kentucky forced Douglas's hand by moving a direct repeal. Professor Ray thinks Atchison may have inspired Dixon's motion; but this is pure conjecture, and there is every reason to think that Dixon acted independently of outside influence. Atchison was associated in the Senate with the radical Southerners, Mason, Hunter, and Butler, who accepted Calhoun's doctrine that Congress could neither prohibit slavery in the territories nor allow their inhabitants to do so. Douglas's bill, both as originally introduced and as subsequently recast in the Democratic caucus, embodied the doctrine of Popular Sovereignty, and this was as much opposed to the Calhoun theory as it was to the Missouri restriction. Atchison cannot therefore be regarded as the author of a measure which was fundamentally opposed to his own theories, however much his influence may have contributed to bring it about. Professor Ray finds confirmation of his theory of Atchison's authorship in a partisan speech made by Francis P. Blair, Jr., in Missouri, in 1854, and in Parker's "Secret History" written in 1880. But there is no probability that Blair could have had inside information in regard to the history of the repeal, and Parker's article, written thirty-six years after the event, when the author was seventy-six years of age, gives no clue to the source of his information. Moreover, the "History" is so inaccurate upon other points as to preclude its being regarded as a serious authority upon this one.

The question as to what was Douglas's motive remains very much the same as before. It is necessarily a matter of pure conjecture, since there is no particle of evidence bearing upon it. His primary purpose probably was to secure the success of the bill, since the fate

of the Richardson bill had shown that Nebraska could not be organized under the Missouri restriction. His most probable secondary purpose seems to have been to compromise opposing opinions in his own party with respect to slavery in the territories. There is a significant sentence in Douglas's private letter of November 11, 1853, to Walker and Lamphier: "The party is in distracted condition, and it requires all our wisdom, prudence, and energy to consolidate its power and perpetuate its principles." The Whig party had been destroyed by the Compromise of 1850, and similar destruction threatened the Democratic party. Northern Democrats insisted upon the power of Congress to prohibit slavery in the territories, and Southern Democrats denied it. Douglas undertook to compromise the opposing opinions by referring the question to the inhabitants of the territories, as suggested in Cass's Nicholson letter. Northern Democrats accepted the compromise upon the theory that the inhabitants could act during the territorial period, and Southern Democrats upon the theory that they could not act until the territory was admitted as a State. By this expedient, Douglas actually postponed the disruption of the Democratic party until 1860; but the political necessity of sustaining the Dred Scott decision involved him in a logical absurdity from which there was no escape. The preservation of the party might ultimately redound to Douglas's advantage; but Professor Johnson has shown that, so far as his presidential aspirations were concerned, he was under no necessity of currying favor with the South.

Professor Ray devotes an appendix to the contention that the organization of Nebraska was not bound up with the question of the route for a Pacific Railway. In this opinion we cannot agree with him. The question involved too many interests to make it possible to interpret the vote from the standpoint of any one of them. The Senate vote on the Richardson bill, however, indicates that the two measures were closely connected; and the House vote is not unfavorable to the same view. In New York, opinion was divided. The Erie canal interest favored a northern route for the Pacific Railway, and probably voted for the organization of Nebraska. New York City capital was invested in Panama steamship lines, and was promoting the construction of the Panama railway; and on that account it was opposed to any trans-continental railroad, and to the organization of Nebraska. New Orleans capitalists were promoting the Tehuantepec Railway, which they expected would give

their city the advantages which are now anticipated from the construction of the Panama Canal. They were also opposed to any trans-continental line. Apart from the Tehuantepec project, the interest of Louisiana in the proposed Southern Pacific Railroad was slight, since it was to pass to the northward and terminate at Charleston, S. C. The two Louisiana votes in the House for the Richardson bill may have been intended as a diversion from the Southern Pacific Railroad, which at the time seemed to be almost upon the point of construction. Only one Texan vote was cast in the House against the Richardson bill; but Texas had but one other representative at the time, and he may have been absent or from some other cause prevented from voting. The remarks of Dodge upon the Douglas bill indicate that the division of Nebraska into two territories was made partly as a result of the desire of the Iowa delegation that the Pacific Railroad should pass through their State. Douglas was estopped, both before and after the passage of his bill, from bringing out the connection between the organization of Nebraska and the northern route for the Pacific Railroad. If he emphasized the importance of the northern, or rather the central, route, he antagonized his friends in the South. If he favored a Chicago terminal, he sacrificed the interests of his constituents in Southern Illinois and laid himself open to the charge of favoring his own private interests. If he favored a St. Louis terminal he sacrificed his own interests and those of his Northern Illinois constituents. The dual nature of Douglas's Illinois constituency was his greatest difficulty. It was one reason for his attempt to find middle ground on the subject of slavery, and for his silence on the subject of the Pacific Railroad. That he was alive to the importance of the latter is indicated by his writing Walker and Lamphier before the Session began: "The Pacific Railroad will also be a disturbing element."

Professor Ray anticipates criticism on account of the length of the quotations in his text; but we are thankful for all of them, as they throw new light upon various phases of the Nebraska struggle, particularly upon the conference with President Pierce. We think Professor Ray attaches too great importance to the recollections of W. C. Price. Men who have outlived their influence habitually exaggerate their earlier exploits. James Madison Cutts, described as Douglas's "Boswell," was his father-in-law instead of his son-in-law. Professor Ray might have remarked that although Benton was defeated, his campaign for free

territory saved Missouri to the Union during the Civil War. We dislike to criticize the typography of the book, but we cannot refrain from mentioning that the printing of notes at the foot of the final pages of the chapters, apart from the text and even without any related text, gives the volume a somewhat unsatisfactory appearance.

F. H. HODDER.

#### GREAT ACTORS OF THE EIGHTEENTH CENTURY.\*

So painstaking a historian of the stage is Dr. Karl Mantzius, and so voluminous is his work, that one is loth to censure him upon the ground of incompleteness. Yet his "Great Actors of the Eighteenth Century," the fifth volume of his "History of Theatrical Art," is rendered incomplete by its failure to treat of the Italian actors of that epoch—the brightest in the history of the Italian stage. Biassed, it appears to be as well, in the amount of space devoted to German histrionism. Fully half of the volume treats of the actors and actresses of the latter country, two-thirds of the remainder being allotted to France, and one-third to England.

Were Dr. Mantzius a German, this disproportion might be more comprehensible. Being a Dane, he has possibly been influenced unduly by his country's neighbors. An Anglo-Saxon is likely, however, to challenge the justice of devoting fifty-three pages to Schröder and fifty-five to Konrad Ekhof, while dismissing David Garrick with a paltry thirty-six. Lekain, too, is but casually mentioned; and Talma, although he made his *début* in 1787 and won renown in 1789, is included among the great actors of the eighteenth century only by a remote mention.

If, in his allotment of space, Dr. Mantzius appears biassed, his failure to recognize the Italian theatrical art of the eighteenth century is negligent, to say the least. True, the title of this volume is "Great Actors of the Eighteenth Century"—and in Italy, the theatrical art of that period is distinguished by dramaturgy rather than histrionism. Striking the death-knell of the *commedia dell'arte*, in which the actor's ready wit supplied the dialogue and the leading characters were the conventional masks—Pantaloon, Harlequin, Brighella, and the Doctor,—Goldoni gave Italy a realistic and national comedy; Alfieri, in his tragedies, sounded the

\*A HISTORY OF THEATRICAL ART IN ANCIENT AND MODERN TIMES. By Karl Mantzius. Authorised Translation by Louise von Cosel. Volume V., The Great Actors of the Eighteenth Century. Philadelphia: J. B. Lippincott Co.

first true note of nationalism heard in the Peninsula since Dante's time. The scenario being then subordinated to the play, the actor to the dramatist—Dr. Mantzius, himself an actor, resents perhaps this dethronement of his craft; yet, granting there were no Italian actors in the eighteenth century worthy to be dubbed great, it is nevertheless apparent that, until Goldoni sent young Collalto—trembling at his own transformation into a human being—unmasked and in plain clothes upon the stage of the S. Angelo Theatre at Venice to speak written lines, there had been no actors in Italy at all, if the actor be differentiated from the masked buffoon who for centuries had extemporized Italian comedy. If Antonio Sacchi, Cesare Darbes, and their colleagues, are small when compared with Garrick and Schröder, it is because of the smallness of the Italian tradition requiring the acting of human parts in masks and grotesque clothes; yet the very *commedia dell'arte*, which is responsible for this stilted tenet, was the mine from which Molière, and to a lesser degree Shakespeare, drew comic plots.

In a previous volume Dr. Mantzius indicates the influence of the unwritten farces upon the comedy of other countries, yet dismisses Goldoni with a sentence. In the volume of which we are treating, the creator of the Italian realistic comedy, the man who first sent Italian buffoons upon the stage unmasked to speak written lines, is mentioned only as the author of plays, translations of which were acted in Germany and France.

In our author's defense, it is but just to quote from Mr. William Archer's Introduction to his voluminous work. "It will be observed," says the English critic, "that Dr. Mantzius does not profess to write a history of the Drama, but of 'Theatrical Art.' In other words, he studies literary developments only in so far as they are affected by and, in their own turn, react upon the actual processes of representation."

The Goldoni period in Italy is assuredly one in which a literary development affects the "actual process of representation." Dr. Mantzius's failure to give it consideration is, to stigmatize it mildly, an oversight. Moreover, as a history of French and English acting in the eighteenth century, his volume is somewhat deficient. As an account of the German actors of the period—their lives and their art—it is, however, a valuable addition to dramatic literature; yet Lessing and Goethe and Schiller are slighted equally with Goldoni.

Among dramatists, Voltaire, who played but

an insignificant part in the theatrical history of his own country, alone is treated as a literary man whose work had "a lasting effect upon the actual process of the representation of plays." In this "History of Theatrical Art" during the century of Schiller, Goethe, Lessing, Goldsmith, Sheridan, Goldoni, Marivaux, Beaumarchais, and Alfieri, he is the sole dramatist whom Dr. Mantzius honors with a chapter. Apparently the only reason for giving him this undue prominence lies in the fact that he upheld the rights of actors as he did those of others he believed incapable of upholding their own, or possibly because he was publicly crowned at the Comédie-Française.

"Voltaire, reçois la couronne  
Que l'on vient de te présenter;  
Il est beau de la mériter  
Quand c'est la France qui la donne."

France gave it. That is Voltaire's chief reason for meriting his dramatic laurel crown. The Frenchman's critical ability, however, is far keener than that of his Danish chronicler, for it was Voltaire who acclaimed Goldoni as "Painter and son of nature—the Italian Molière!"

If the historical acumen of Dr. Mantzius is occasionally dimmed and his sense of proportion dwarfed by Germanic influence, he is nevertheless a painstaking student who has made the history of his craft his life-work. In being a gatherer of valuable information rather than a historian lies his chief merit, there being a lack of order in his presentation of facts, which makes him at times difficult to follow. Still, his work is almost monumental; indeed, it should find a place in the dramatic alcove of every library, for in no other single work has so much information concerning the stage been brought within reach of the student and thoroughly indexed. It is, however, a chronicle of actors and acting, rather than a history of theatrical art—a work in which one may trace the story of the various schools of acting, the development of the various forms of theatres, by reading assiduously between the lines. One seeking a knowledge of the history of the stage from both a dramatic and histrionic point of view will find Professor Brander Matthews's single volume on "The Development of the Drama" a clearer and safer guide than the five volumes from Dr. Mantzius's pen which have appeared in English translation.

Of the latter, "Great Actors of the Eighteenth Century" is perhaps the most entertaining, but the least analytical. It is a gossipy chronicle of the lives and doings of Carolina

Neuber, Konrad Ekhof, Schröder, Iffland, and lesser lights of German histrionism, during the century when the German drama had his birth, together with a more hurried view of their French and English *confrères*; in a word, it is a rambling and diverting book about actors and actresses, but less than any previous volume of this work entitled to be called a "History of Theatrical Art." The Introduction, dealing with professional dramatic art in Germany, the literary and social condition, the internal and external state of troupes, in the days when the German drama was in its formative stage, is by far the most illuminating portion of the book.

H. C. CHATFIELD-TAYLOR.

#### MORE OF THE "ETERNAL FEMININE."\*

If the reader of Mr. Reich's book on "Women through the Ages" is already familiar with the author's previous work in sociological and anthropological research, he will be prepared to find in this study of womanhood much valuable data and some philosophical acumen, together with scattered passages so extreme and iconoclastic, and representing views so distorted by prejudice, that they will arouse resentment and often justify ridicule. In his preface Mr. Reich disclaims any pretensions to writing a history of Woman, but rather he has given "a number of more or less interesting notes on the condition and influence of women in a few centres of Western civilization." The query comes to us, Why should there be a separate history of Woman, since, as Mr. Reich asserts, she represents more than half of humanity, and her influence must be included in all general histories of civilization?

The two volumes consist, in large part, of collated notes upon the customs, dress, marital status and other conditions of women, from early Egyptian and Assyrian history down to the present aspects of social life in European countries and in America. The method in the earlier chapters is encyclopædic, drawing from such standard sources as Erman, Rawlinson, Wilkinson, and Maspero's "Dawn of Civilization." The pictorial element is more marked in the treatment of Greek and Roman women. Greece has given to the world "eternal types"; its women furnished prototypes of many later characters, from the women of the Renaissance

and the *châtelaine* of the Middle Ages to the Feminist of modern times. The author contrasts the noble women of early Greece, in the days of small kingdoms, with their successors under Imperialism. Here he gives the first note of challenge, which is sounded with loud assurance in the last chapters of the second volume: "Just as Imperialism in modern times has, in its excessive form, produced the dominating, almost masculine, women of America and Russia, and in its milder manifestation the retiring and somewhat lifeless English woman, so in ancient Greece this same force occasioned the unrestricted freedom and undisputed ascendancy of the Spartans as opposed to the rigid exclusiveness and dependent inferiority of the Athenian woman."

The book relates many stories, both authentic and apocryphal, of Roman matrons. A few heroines — Cornelia, Aurelia, and others — are chosen for types of women whose learning was tempered by devotion to their family and country, in contrast with the later degenerates with a compulsive desire for excitement and notoriety. The essay on Roman life is admirable in condensation and effectiveness. After two or three dull chapters on mediæval women in palaces, harems, and convents, there follows a fine pen-portrait of Joan of Arc. Mr. Reich writes fervently — as does Mr. Andrew Lang in his "Maid of France" — of the patriotic zeal, the spirituality and magnetic courage, which impelled this mystic maiden to become the deliverer of France in a crucial period. The tendency toward idealism in the study of Joan of Arc is in contrast with the stern, unsparing censure of Isabella of Spain, "a fanatical agent of priest and monk." Mr. Reich is not the first historian to shatter the pretty picture of Isabella pledging her jewels to Columbus, and to substitute the vision of her cruelty to Jews and Moslems.

Women of England and France are considered chronologically from the periods of the Tudors and Stuarts to the French Revolution and the Empire. "A queen often typifies the women of her country and time" is an axiomatic statement which precedes special emphasis upon the traits and influence of Elizabeth, Mary Stuart, Queen Anne, and Marie Antoinette. There are no new interpretations of character, but the phrasing is sometimes terse and forceful, as thus: "Marie Antoinette was wilful, capricious, and captivating, with enough unreasonableness to ruin any monarchy." With a striking sentence of amusing simile, Mr. Reich

\*WOMEN THROUGH THE AGES. By Emil Reich. In two volumes. Illustrated in photogravure, etc. New York: E. P. Dutton & Co.

diverts attention from the amorous, intriguing women of the French court, and the brilliant hostesses of the *salons*: "To turn to the English woman of the eighteenth century, after contemplating her French sister of the same period, is like eating a penny bun after enjoying a delicate *éclair*." The repressive influences of England made the women insular and dull, with a few exceptions like the Duchess of Marlborough, Lady Montagu, and Fanny Burney.

"Literary Women of the Nineteenth Century" are treated briefly, and very inadequately, in a single chapter. Jane Austen and the Brontës meet with approbation; but it is a cause of amazement to the author that George Eliot "should have acquired such a reputation in England, one so infinitely surpassing that of her infinitely more gifted husband. . . . She developed the German dry-as-dust system in relation to English fiction; she provided a tinselly, besmudged perversion which she induced the fiction-reading public credulously to regard as a mediæval Florentine romance." To Mr. Lewes should be accredited all the inspiration of George Eliot's best work, says Mr. Reich; "the feeble didacticism and verbosity are her own." George Sand is treated yet more cavalierly, as "an unworthy vampire, who sucked the vitality out of at least two great men — Alfred de Musset and Frederick Chopin."

The limits of his space, the breadth of his theme, and his personal sympathies have visibly restricted and hampered Mr. Reich. There is no effort to consider, except incidentally, the many women of later centuries who have won honor in art, music, science, or on the stage. However difficult it must have been for him to "pour gallons into a pint measure," he has placed few restrictions on his space — or on his animus — in the last two chapters of the work, "Feminism of the Nineteenth Century" and "Women in America," in which he pronounces anathemas against the "bold, assertive, 'defeminized' woman of modern life, who is clamoring and scheming for 'emancipation.'" Quite apart from the question of suffrage, there is general recognition of the fact that under present political conditions women can forward many reform movements of much value to society. Mr. Reich, however, holds very positive views on the usefulness — or, rather, the uselessness — of such efforts toward moral betterment. "It is in the West," he says, "that the only movement comes, a movement — at its mistaken best — which makes a crusade against prostitu-

tion, alcoholism, and war; all of which must exist as hideous necessities, and which, if they could be swept away, would in their disappearance utterly upset the balance of civilization." There are many besides women who will dissent emphatically from this unjust disparagement.

In his book "Success among Nations," published five years ago, Mr. Reich devoted his final chapter to expressing his convictions regarding the inferiorities of America in general, and especially of the "hyper-educated" dashing American woman. For five unbroken years, he tells us, he lived among us; but he surely was unable to arrive at broad and just interpretations of our social conditions. In this later work he says that he has "been treated to wall-shaking criticism on account of ignorance and wilful misrepresentation," but he insists upon expanding and emphasizing many of his earlier strictures. American women seem to him distinct from the *genus* as found elsewhere, as "unwomaned," "Amazonian," without spontaneity or elemental talent, and with "sensational" and unreasoned energy. In previous essays, as well as in the present book, he has discovered an antagonism, "a latent contempt," heaped by American women upon the men, who are represented as "male Cinderellas" and "mere lamplighters in the orchestra of life in the United States." With a vehement "*Horribile dictu!*" the author asserts that the climax of vices in the American woman is her prevailing "humourousness" at the expense of her "enamel and morning-dew." This "humorousness" will find free scope for its exercise in reading critically Mr. Reich's chapters on American women of to-day. Many of the passages are so perverse that they cannot be taken seriously. Mr. Reich has seen and faithfully portrayed certain kinds of women in American life, of both higher and lower social strata; but he has no warrant for generalizing their deplorable qualities as national traits. We will quote a paragraph from what he has to say on this subject.

"I am quite aware of the fact that hundreds of thousands of American women are hard-worked housekeepers and mothers and wives. All these hundreds of thousands of American women, *de facto* devoted to nothing but to the cares of their homes, do not in the least invalidate my thesis. While the mere external or material fact of their hard work inside their homes is undeniable, yet they too are potentially as hostile and indifferent to their homes, husbands, and maternity, as are such of the American women whom here I take to be the type of American womanhood. I mean this: whenever a woman of the States does devote her principal attention and labour to her home, she does so because, owing to the insufficient income of her husband,

she is absolutely compelled to do so. But let that hard-working and apparently home-loving American woman learn of a substantial increase in her husband's income, and all her potentialities will at once step out into concrete reality, and she will become, from one day to another, nothing but a pleasure-ridden and sensation-ridden frequenter of all bazaars, lectures, operas, exhibitions, 'crazes,' and an eager purchaser of the 'latest' costumes, jewellery, books, and furniture. The French *bourgeoise* will, in nineteen out of twenty cases of such a sudden improvement in her husband's income, alter not an iota in the manner or method of her life; in her the potentialities of the 'shining stunner' and sensationalist are very feeble indeed. In every woman in America they are stronger than any other propensity. This is why I am disinclined to admit any real exceptions with regard to the type of womanhood in America." (Vol. II., p. 260.)

The value of Mr. Reich's work is marred by passages like this, which reveal narrowness of view and prejudice; otherwise it would be an authoritative contribution to sociology. No distinct chapter is given to German women, yet the author by incidental references shows favoritism toward them, as typifying his model of womanhood. In comparing the prediction of the Goncourts' *Journal*, regarding the inspiration of American women, with their failures, he says: "The same Goncourts, in the same part of their invaluable *Journal*, speak of the *Allemande* or the German woman as one who can and does rouse in man the more ideal sentiments. Well, it is Germany and not America that has, in the last thirty years, made the most remarkable conquests."

The two volumes are tastefully produced, and illustrated by thirty-six well-selected reproductions of paintings, sculptures, and photography.

ANNIE RUSSELL MARBLE.

#### BRIEFS ON NEW BOOKS.

*A naval war that was not declared.*

Toward the close of the eighteenth century, hostilities occurred between the navies of the United States and France, and some sharp engagements took place at sea, although war between the two countries was not actually declared. The story of this exciting episode in our national history has been well told by Dr. Gardner W. Allen, in a volume entitled "Our Naval War with France" (Houghton Mifflin Co.). This book, with the author's previous volume on "Our Navy and the Barbary Corsairs," published a few years ago, relate the history of the American navy from 1785, when the last national vessel of the Revolution was sold, to 1812, the beginning of the period of greatest naval brilliancy. These years had been previously covered, of course, by such standard histories as those of Spears and Maclay;

but they had not devoted much space to this somewhat neglected era, and Dr. Allen has written the first complete account of our conflicts with France and Barbary. The initial chapters of the more recent volume, on our war with France, are entitled "Early Misunderstandings," "Negotiations," and "French Spoliations," and treat of the causes that led to the actual hostilities. The five following chapters, "Naval Preparation," "The Opening of Hostilities," "Events of 1799," "The Last Year of the War," and "Private Armed Vessels," deal with the establishment of the navy and the naval and privateering operations of the war. The four concluding chapters, entitled "The Convention of 1800," "Reduction of the Navy," "Spoliations after 1801," and "The Spoliation Claims," are mainly concerned with events growing out of the war. In the appendix there is a list of the sources of information used by the author, some extracts from treaties and decrees for the years 1778-1807, lists of vessels and officers in service in 1798-1801, and a note on the nautical day. Two fine French prints, representing the engagement between the "Constellation" and the "Insurgente," which appeared in 1799, are now republished—it is believed, for the first time. The book is written in a simple and direct style, and presents a clear and readable account of the stirring events described.

*The French Revolution seen by an American.*

Again the story of the French Revolution is told and its significance explained—this time by an American historian, Professor R. M. Johnston of Harvard, whose Short History of the Revolution is issued by Messrs. Henry Holt & Co. The book presents a brief statement of a few chief events, with more extended discussion of their causes and significance. The introductory chapter, entitled "Perspective," is a rapid review of the work of preceding historians who dealt with the same events, from Madame de Staël to the microscopic specialists of the twentieth century; with the conclusion that the earlier writers distorted the facts, while our contemporaries are inclined "to establish beyond question the precise shade of the colour of Robespierre's breeches, but to give up as unattainable having any opinion on the French Revolution as a whole." Then follows a simple, readable, and thoughtfully discussed narrative, that is not so radically different from other succinct histories of the period as the critical preface might lead one to expect. The volume ends with a chapter headed "Art and Literature," containing Fabre d'Eglantine's explanation of the months of the Revolutionary Calendar, with their correspondence to the months as we have them; as well as several poems of the period, principally from the pen of André Chenier. In view of the fact that the results of the upheaval are still variously estimated,—certain distinguished students even failing to find decided permanent results,—it is worth while quoting Professor Johnston's opinion in the matter. "The gradual political education and coming to

power of the masses," he says (page 9), "is a process that is the logical outcome of the Revolution; and the joining of hands of a wing of the intellectuals with the most radical section of the workingmen is a sign of the times not to be passed over. From Voltaire before the Revolution, to Anatole France at the present day, the tradition and development is continuous and logical."

*A new book by  
Pastor Wagner.*

A new volume of Sunday discourses by the Rev. Charles Wagner, "The Home of the Soul" (Funk & Wagnalls), will be read with pleasure and profit by the many appreciators of the author of "The Simple Life" on both sides of the Atlantic. It takes its name from the church where the author preaches in Paris, *Le Foyer de l'Ame*, where from Sunday to Sunday there gathers a remarkably cosmopolitan congregation, in which may be found Jews, Roman Catholics, and free-thinkers. The volume is the first literary product of Pastor Wagner's ministry in his new church home. The fifteen discourses here printed are filled with the spirit of that simple, earnest, humane piety which has given the preacher a unique place in the modern world. They do not discuss the ancient dogmas, although some of them are mildly implied. There is no effort made to reconstruct theology, but rather to enrich and develop human life. The aim is not to set forth the religious values of science, or to plead a socialistic programme. The purpose at work here goes deep: to reach the heart and arouse an earnest desire for the spiritual life. But the spiritual life thus advocated is mainly humanitarian and profoundly ethical. The book opens with a characteristic sketch and estimate of Pastor Wagner, full of warmest praise eloquently expressed, by the Rev. Dr. Lyman Abbott. It contains four attractive illustrations, two of Mr. Wagner and two of his church.

*The ideal of  
immortality.*

The brilliant paper by Mr. G. Lowes Dickinson, "Is Immortality Desirable?" is issued by the Houghton Mifflin Company in a small volume uniform with other numbers in the series of "Ingersoll Lectures," in which course it was first delivered. Obviously, Mr. Dickinson's title does not involve any fundamental treatment of the primary difficulty as to whether the soul is immortal or no; and the lecturer contented himself with a delightfully written expansion of a thesis which may be found in one sentence of the address: "But what I do maintain is that life would have indefinitely more value if we knew that beyond death we should pursue, and ultimately to a successful issue, the elusive ideal of which we are always in quest." Throughout the lecture, as printed, we feel the old charm of Mr. Dickinson's graceful presentation; but we miss one feature that is so attractively present in most of his other writings. For in the present instance he has neglected his adherence to the sublime Platonic tenet that we must follow unhesitatingly whithersoever the argu-

ment may lead. It is still Mr. Dickinson—that is speaking—not Mr. Dickinson with some slight limitations, whether imposed by himself or the occasion.

*Andrew Jackson's  
statesmanship  
newly set forth.*

In a substantial volume of over five hundred pages, Professor Thorpe has brought together a number of official papers and letters to illustrate "The Statesmanship of Andrew Jackson" (The Tandy-Thomas Company). There is also a biographical outline of four pages, and an introduction of the same length. The letters, seven in number, all relate to Nullification, and all were addressed to Joel R. Poinsett, except one which was addressed to Robert Oliver. They are "now for the first time printed, *literatim et punctuatim*"; they cover twelve pages, and include about all the contribution this volume can be said to make to historical literature which is not already easily accessible to the student. The rest of the book is made up of material found in Richardson's collection of "Messages and Papers of the Presidents." However, the student wishing to make a special study of Jackson will find in this volume a handy collection of his official papers, together with occasional comments selected from Benton's "Thirty Years' View."

#### BRIEFER MENTION.

Mr. A. M. Robertson, San Francisco, publishes a "Bibliography of the Chinese Question in the United States," by Messrs. Robert E. Cowan and Boutwell Dunlap. It does not include periodical references or government documents, for which classes of material other guides are already available.

Professor Alvin S. Johnson's "Introduction to Economics" is an excellent modern text-book for high schools and colleges. It puts much emphasis upon theory, which to our mind is a virtue, although some may find it a reason for adverse criticism. Messrs. D. C. Heath & Co. are the publishers.

The John McBride Co. publish a volume of "Love Letters of Famous Poets and Novelists," edited by Messrs. Lionel Strachey and Walter Littlefield. The following writers, seventeen in number, are represented: Byron, Hugo, Pope, Burns, Schiller, Bulwer, Lamartine, Congreve, Keats, Goethe, Poe, Heine, Balzac, George Sand, Scott, Sterne, and Mérimée. This is a sufficiently cosmopolitan company to furnish the amatory epistle in great variety. The volume is the first of a series.

Messrs. Moffat, Yard & Co. publish new and revised editions of Mr. John Jay Chapman's three books of prose studies: "Emerson and Other Essays," "Practical Agitation," and "Causes and Consequences." Mr. Chapman's breezy style and distinctive personality as a critic of literature and politics are qualities that make these books stimulating in a marked degree. Several of these essays had their first publication in *THE DIAL*. Three small volumes of the author's clever plays for children—"Four Plays for Children," "The Maid's Forgiveness," and "A Sausage from Bologna"—will complete this republication of his works.

## NOTES.

"Actions and Reactions" is the title of Mr. Rudyard Kipling's forthcoming volume of short stories—his first since 1904.

The author of "The Lady of the Decoration" has at last written a new book. "Little Sister Snow" is its title, and it will appear in October.

The veteran dramatic critic, Mr. William Winter, has prepared an elaborate work on "The Life and Art of Richard Mansfield," which will be issued this fall.

After numerous delays, it now seems probable that Mr. William De Morgan's new novel, "It Never Can Happen Again," will appear during the present month.

A volume of essays by Sir Alfred Austin, bearing the title "The Bridling of Pegasus; or, Prose Papers on Poetry," will be issued this year by the Macmillan Company.

The interesting "Home Letters" of General Sherman, which have been a feature of "Scribner's Magazine" during the past few months, are soon to appear in book form.

"My Lady of the North," Mr. Randall Parrish's popular novel of a few years ago, is to be followed this fall by another story by the same writer, to be called "My Lady of the South."

"The Foreigner," Ralph Connor's forthcoming novel, will have Saskatchewan for its scene, and for its characters various types of the foreign population of the Canadian Northwest.

Mr. Maurice Hewlett has written a new novel, soon to be published, dealing with the early life of that lovable tramp-artist-philosopher, Senhouse, who figured so prominently in "Halfway House."

"The Forms of Discourse," by Professor W. B. Cairns, is published in a revised edition by Messrs. Ginn & Co. The changes made are many, but not radical, and the book is better than ever adapted to its purpose.

"Teaching Children to Study," by Miss Lida B. Earhart, is a useful little book, the outcome of much experience and observation. It appears in the "Riverside Educational Monographs" of Houghton Mifflin Co.

"Cyrus Hall McCormick and the Reaper," by Mr. Reuben Gold Thwaites, is published by the State Historical Society of Wisconsin in commemoration of the centenary of the inventor's birth—for he also was of the great year 1809.

"Something of Men I Have Known" is the title of the volume of reminiscences by the Hon. Adlai E. Stevenson, Vice-President under Grover Cleveland, and a prominent figure in national politics, soon to be published by Messrs. A. C. McClurg & Co.

Mrs. Lecky has written a memoir of her husband, the late Right Honorable W. E. H. Lecky, and Messrs. Longmans, Green, & Co. hope to publish it in the autumn. The volume will contain many interesting letters, and will be illustrated by several portraits.

Mr. Robert Hichens's latest novel, which will be issued in September or early October, will be called "The Knock on the Door." It is said that in the new story the author has returned to the scene and the manner of his earlier and best book, "The Garden of Allah."

One of the most important of forthcoming books is Dr. Sven Hedin's record of adventure in the bleak wilderness of Tibet. "Trans-Himalaya: Discoveries and

Adventures in Tibet" is the full title of this book, in which Dr. Hedin tells, with the aid of many photographs and sketches brought home by himself, of his successful effort to force his way into the forbidden city of Lhasa.

Messrs. Henry Holt & Co. will publish very soon "Hellas and Hesperia; or, The Vitality of Greek Studies in America," three lectures by Basil Lanneau Gildersleeve, Francis White Professor of Greek in the Johns Hopkins University and formerly Professor in the University of Virginia.

"The Reader's Library," edited by Messrs. W. J. and C. W. Dawson, an enterprise hitherto in the hands of the Fleming H. Revell Co., has been transferred to Messrs. Harper & Brothers, who now reissue the two volumes of "The Great English Letter-Writers," upon which we made favorable comment last year.

"The Pageant of English Poetry" is to be published immediately by Mr. Henry Frowde. It is a collection of 1150 poems and extracts from poetical works, written by upwards of 300 poets from the earliest to the present times. The poets appear in alphabetical order, and great pains have been taken to ensure accuracy in the texts.

The warfare against tuberculosis has been succinctly described in a new book soon to be published by Messrs. Thomas Y. Crowell & Company—"The Great White Plague," by Dr. Edward O. Otis. The work is described as popular in treatment and designed to aid every reader with practical hints as to eating, sleeping, and breathing.

Part I. of "A Text-Book of Psychology," by Professor Edward Bradford Titchener, is published by the Macmillan Co. It is a substitute for, and enlargement of, the author's "Outlines of Psychology," dated 1896. The latter work will, however, be kept upon the market until its successor is completed by the publication of a Second Part.

A new volume of "Collections of the Illinois State Historical Library" gives us a series of "Governors' Letter-Books" from 1818 to 1834, covering the terms of Bond, Coles, Edwards, and Reynolds. Portraits of all four executives are given. The volume is edited by Messrs. Evarts Boutwell Greene and Clarence Walworth Atwood.

Notwithstanding Meredith's declaration that he would "most horribly haunt" the man who should publish a memoir of him, such a work has been undertaken by Mr. Edward Clodd, and will appear in the course of a year. An authorized collection of Meredith's letters is now being prepared for publication by the competent hands of Lord Morley.

"India: Impressions and Suggestions" is the title of a book by Mr. J. Keir Hardie, M.P., to be published immediately by Mr. B. W. Huebsch. Mr. Hardie is well known as the leader of the Labor Party in Parliament. He spent two months in India studying social, political, and economic conditions, and writes frankly and freely of what he saw.

The autumn fiction list of Messrs. Little, Brown, & Co. includes a new "Aunt Jane" book by Mrs. Eliza Calvert Hall, entitled "The Land of Long Ago"; a romance by Mrs. Maud Wilder Goodwin, "Veronica Playfair"; Mr. H. B. Marriott Watson's "The Castle by the Sea"; a collection of stories by "Anne Warner," entitled "Your Child and Mine"; and a story by Mr. Halliwell Sutcliffe, "Priscilla of the Good Intent."

## TOPICS IN LEADING PERIODICALS.

September, 1909.

Alphonso XIII. Rachel Challice. *Putnam*.  
 Athletics, International. D. A. Sargent. *Putnam*.  
 Atlantic City. *Bookman*.  
 Aqueduct, The World's Greatest. A. D. Flinn. *Century*.  
 Barga. Mary Heaton Vorse. *Harper*.  
 Big Bad Lands, The. N. H. Danton. *Scribner*.  
 Bond Issues for Permanent National Improvements. *No. Amer.*  
 Botticelli, Sandro. Frank Jewett Mather. *Atlantic*.  
 Bread-Hunger, A Threatened. W. C. Tiffany. *Rev. of Reviews*.  
 British East Africa, Hunting in. Percy C. Madeira. *Metropolitan*.  
 Brussels Sugar Convention, The. B. Taylor. *North American*.  
 Canals, Abandoned New York. E. Van De Warker. *Pop. Science*.  
 Character-Leakage. George L. Walton. *Lippincott*.  
 City Farms and Harvest Dances. J. A. Rila. *Century*.  
 Cleveland's Re-Election and Second Administration. *Century*.  
 Collecting and Camping Afoot. A. S. Hitchcock. *Popular Sci.*  
 Cooperation Close to the Soil. Forrest Crissey. *Everybody's*.  
 Diplomatic Buildings, Government Ownership of. *North Amer.*  
 Divorce in America and England. Britannicus. *No. American*.  
 Drama, The Canned. Walter Prichard Eaton. *American*.  
 East, Alfred, Landscapes of. Leila Mechlin. *Int. Studio*.  
 English Railways, Position of. W. M. Acworth. *No. American*.  
 English, The Simplicity of. James C. Fernald. *Harper*.  
 Great Wall of China, Along the. W. E. Geil. *Harper*.  
 Grisoom, Lloyd Carpenter. Hugh Willard. *Putnam*.  
 "Harmonizer's" Outlook, The. Marjion Wilcox. *Putnam*.  
 Hawaiian Problems of To-day. Forbes Lindsay. *Rev. of Revs.*  
 Hill against Harriman. George H. Cushing. *American*.  
 Holmes, Oliver Wendell, Theology of. E. S. Turner. *Putnam*.  
 "Hudson's River." Montgomery Schuyler. *North American*.  
 Illuminating Engineer, Work of the. D. C. Shafer. *Rev. of Revs.*  
 Immortality, The Expectation of. George Hodges. *Atlantic*.  
 India, The Unrest in. Henry Cotton. *North American*.  
 Individual Development, Theory of. F. R. Lillie. *Pop. Science*.  
 International Language, Necessity for. I. Kellerman. *Pop. Sci.*  
 "Joan of Arc" at Harvard. Anna Alice Chapin. *Metropolitan*.  
 Ceramic Arts Exhibition, N. Y. Society of. *International Studio*.  
 King of England, The. By an Englishman. *Metropolitan*.  
 Kipling, Joseph R. Harry T. Peck. *Bookman*.  
 Living Animal, What is a? A. F. A. King. *Popular Science*.  
 London Police, The. William Macdoo. *Century*.  
 Macaulay: Then and Now. Edward Fuller. *Bookman*.  
 Maine Coast, Queer Folk of the. Holman Day. *Harper*.  
 Moraine, On a. Charles D. Stewart. *Atlantic*.  
 Mark Twain—Is he Dead? Eugene H. Angert. *No. American*.  
 "Mellowdrummer." The. Porter E. Browne. *Everybody's*.  
 Middle West, Agrarian Revolution in. J. B. Ross. *No. Amer.*  
 Missionary, Romance of the. E. A. Powell. *Everybody's*.  
 Nerves. Hugo Munsterberg. *Metropolitan*.  
 Nervous System, Origin of the. G. H. Parker. *Popular Science*.  
 New England—What Ails Her? E. Vallandigham. *Putnam*.  
 New York Police in Politics, The. T. A. Bingham. *Century*.  
 Oklahoma. Day O. Willey. *Lippincott*.  
 Old—What Shall We Do with the? R. W. Child. *Everybody's*.  
 Optimism, A Side-View of. W. A. Gill. *Atlantic*.  
 Parisian Wedding Parties. Frances Wilson Huard. *Scribner*.  
 Peale's Museum. Harold S. Colton. *Popular Science*.  
 Photography, Pictorial, International Exhibition of. *Int. Studio*.  
 Playwrights, The United States of. G. J. Nathan. *Bookman*.  
 Poincaré and the French Academy. M. F. Maason. *Pop. Science*.  
 Police Commissioner's Task, The. T. A. Bingham. *Metropolitan*.  
 Population Capacity of the U. S. A. P. Brigham. *Pop. Science*.  
 Pratt, Bela. Christian Brinton. *Century*.  
 Railroad Authority and Efficiency. James O. Fagan. *Atlantic*.  
 Railroad Brotherhoods and Efficiency. W. J. Cunningham. *Atl.*  
 Reisinger Collection, The—II. Christian Brinton. *Int. Studio*.  
 Religion, The Prostitution of. A. A. Ewing. *Bookman*.  
 Retrospections of an Active Life. John Bigelow. *Metropolitan*.  
 Rich, Lodgings for the. Arthur E. McFarlane. *Everybody's*.  
 Rothenburg, From, to the Danube. Everett Warner. *Scribner*.  
 Schools, Some Famous American. Ralph D. Paine. *Metropolitan*.  
 Sea, The, from Harbors. Lucy S. Conant. *Atlantic*.  
 Shakespeare's "Antony and Cleopatra." J. Douglas. *Harper*.  
 Simmons, Amelia: An American Orphan. T. Taylor. *Atlantic*.  
 Sky-Scraper, Evolution of the. Montgomery Schuyler. *Scribner*.  
 Social Settlements. J. Laurence Laughlin. *Scribner*.  
 Soils, Our, Making Better Use of. H. H. Bennett. *Rev. of Revs.*  
 Spain, Present Situation in. Luis G. Guyarro. *Rev. of Revs.*  
 Species-Forming, Another Mode of. L. Burbank. *Pop. Science*.  
 Speculation and Stock Exchange. S. O. Ordway. *Scribner*.  
 Steamboat, Fulton's Invention of the. A. C. Sutcliffe. *Century*.  
 St. Etienne of Bourges. Elizabeth R. Pennell. *Century*.  
 Unchurched, Faith of the. Ray Stannard Baker. *American*.

Unmarried Women, Position of. Carolyn Shipman. *No. Amer.*  
 Ward, John Quincy Adams. Montgomery Schuyler. *Putnam*.  
 Welles, Gideon, Diary of (continued). *Atlantic*.  
 Wilderness, The Battle of the—IV. Morris Schaff. *Atlantic*.  
 "Williams, C. S. A." William Gilmore Beyer. *Harper*.  
 Women under the Roman Republic. F. F. Abbott. *Scribner*.  
 Women and the Occupations. W. I. Thomas. *American*.

## LIST OF NEW BOOKS.

[The following List, containing 56 titles, includes books received by THE DIAL since its last issue.]

## BIOGRAPHY.

**The Life of Major-General Sir Charles William Wilson.** By Colonel Sir Charles M. Watson. With portrait, maps, and illustrations, large 8vo, 419 pages. E. P. Dutton & Co. \$5. net.  
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